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No. 3



HEAD OF A NOBLEMAN
EGYPTIAN, 712-395 B. C.

GIFT OF MRS. LILLIAN HENKEL HAASS AND MISS CONSTANCE HAASS

A GROUP OF EGYPTIAN SCULPTURE



FIG. 1

Through the generous gift of Mrs. Lillian Henkel Haass and Miss Constance Haass, the Old Oriental collection of the Institute has been enriched by a small group of objects which represent different periods in the art of Egyptian sculpture, from 2000 B.C. to 397 B.C.

The artistic ability of the Old Egyptians was manifested especially in the plastic arts, and besides the great architectural monuments, sculpture was well known as one of the main branches in which they expressed this ability. Free of foreign influences, the art arose in the Nile valley in hardly estimable historical times; its development covered a period of about 3500 years, and in its purely original Egyptian style it revealed the artistic conceptions of this old culture.

Egyptian sculpture, like its monumental architecture, is almost exclusively an art which was used to express the religious cult of the people. Its fundamental characteristic is faithful representation of nature, which on the one hand is clothed with a certain conventional manner, and on the other shows a tendency towards stylization in its sim-

plicity of form. Already in the Old Kingdom (c. 3938 B.C.) the plastic monuments show that their creators possessed an astounding technical mastery of their materials (hard stones such as granite, basalt and diorite), achieving a formal perfection which reached its highest point of development during the IV and V Dynasties, and whose natural realistic expression was inherited by the following centuries. With the establishing of the Middle Kingdom (2040-1700 B.C.) stylistic features appeared in the treatment. The work became simpler in form, although at the same time it retained the old realistic conception, especially in portrait sculpture.

A characteristic example of the portrait art of this period is the small bust of a king (Fig. 1) of the XII Dynasty (2000-1788 B.C.). It is made of basalt and is 6½ inches high; unfortunately it is somewhat damaged. The features are



FIG. 3



FIG. 4

of a majestic severity; on the head is the draped headdress, on the forehead the sacred Uræus, the symbol of royalty, and about the throat a necklace. The upper part of the headcloth is engraved with parallel lines, and below, where it falls upon the naked shoulders, it is decorated in relief. We do not know which king of the above-mentioned dynasty the portrait represents, but it belongs to a group of portrait heads of this time of which we have many examples ("Collection of Oscar Raphael" published in the *Journal of Egyptian Archaeology*, 1917, and in the Berlin Museum. See H. Schaefer and W. Andrea, *Die Kunst des alten Orients*, Fig. 269.)

During the New Kingdom (1580-712 B.C.) a fresh impetus took place in Egyptian sculpture, especially under the first three Theban dynasties. To the kings of these dynasties Egypt is indebted for the existence of the most magnificent temples and their countless

sculptures. For the temple at Karnak King Amenophis III ordered five hundred statues of the goddess Sekhmet, a fragment of which belongs to our group (Fig. 2). The war goddess Sekhmet (the most-powerful) is represented by either a sitting or standing female body with a lion head, and usually with the symbol of life in its hand. On the head is a large sun disk, and the whole figure symbolizes the force of animal cruelty. (Complete examples are in the Cairo Museum and the British Museum. See Budge, *Egyptian Sculpture*, Plate XIV.)

From the same period is the small basalt statuette (Fig. 3). This, under the name Zai, represents a scribe, and belongs to a certain group in which the figure is always in a seated position before the monkey god of writing, Thot, who, as a part of the statue, is placed before the figure on a wooden or stone base. The perfect execution of the head, the fine proportion of the body and the natural position of the seated figure, place it among the finest examples of Egyptian small sculpture. (See Fechheimer, *Die Plastik der Aegypter*, Fig. 99.)

In the following period of Egyptian history, in comparison with the previous epoch, the art of sculpture fell into de-



FIG. 2

cay, although under the Saite rulers it received a fresh impetus. In the work of this period one sees a significant archaic movement and a stylistic connection with the work of the Middle Kingdom. Technically the work is very fine, but compared with the specimens of the earlier period it is lacking in spirit. In Upper Egypt the cult of the goddess was in Bubastes and upon this in whom the Greeks later believed they had found Aphrodite, but in Lower Egypt the chief divinities were Pta and Ra, and the goddess Bast, the daughter of Ra and wife of Pta, was held in high regard. The chief temple to this goddess is in Bubastes and upon this monument the goddess appears very often with the head of her sacred animal, the cat. There were also many bronze figures of the goddess, before which were placed the small bronze statues of the cat. (A good complete example is in the British Museum.) An important feature of the Egyptian religious cult is the worship of animals, who not only accompanied divinity, but were also greatly honored as an incarnation of divinity. Among these creatures the cat plays an important part, and an example is the perfectly modelled statue of the sacred cat Mau (Fig. 4). It is

10 $\frac{3}{8}$ inches high and in its stylistic form is very similar to the statue of a cat in the Berlin Museum (*Die Kunst des alten Orients*, Fig. 429).

The Egyptians carried the art of relief sculpture to the same degree of perfection that they developed sculpture in the round, but this branch of sculpture, unlike the Greek relief, has its own technique and form. Egyptian relief sculpture, from the very beginning, was employed to create the effect of wall painting, and to achieve this purpose three techniques were used, first, a contour relief, second, intaglio, (*bas relief en creux*), and third, the flat relief. The second method is the characteristic one, an example of which we possess (cover). It is executed in a beautiful rose granite, measures 19 $\frac{1}{4}$ inches by 22 $\frac{3}{8}$ inches, and represents the head of a nobleman. The provenance of the piece is not known, but the style and technique place it in the best period of the later epoch (712-395 B.C.). Two additional pieces may be also mentioned. One is a small wall inscription of the New Kingdom and the other is a small stucco relief representation of a head, from the late period. These complete the group.

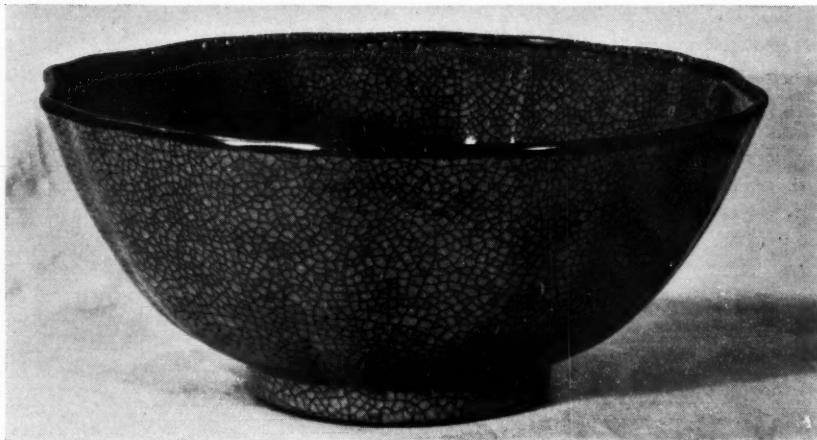
M. A. O.

THE KO WARE BOWL

*"Nowhere can beauty of form be better seen than in the subtle loveliness of curve which, better than any other, the sensitive Chinese potter had the skill to translate into visible and tangible form." "It is by their perfect sense of shape and line that the Sung potters make their first claim on our attention and wonder."*¹ Were one not yet ready to accept these observations as true, the Sung Ko ware bowl recently presented to the Chinese collection of the Asiatic

department by Mrs. Richard H. Webber should be ample evidence of the most convincing nature. In its sheer perfection of plastic form the bowl may satisfy the most exacting standards which might be erected to define the primary criterion of ceramic criticism, the judgment of the manipulation of the clay itself. In silhouette the sides present a simple curve from the foot which is 9.4 cm. (3-11/16 inches) in external diameter to the rim, 9.7 cm. (3-13/16

¹ Both quotations from Bernard Rackham, "Ceramics," Burlington Magazine Monograph *Chinese Art*, London, 1925, pp. 13, 16.



KO WARE BOWL
SUNG DYNASTY
GIFT OF MRS. RICHARD H. WEBBER

inches) high, of which the diameter is 22.5 cm. (8- $\frac{7}{8}$ inches). The curve spreads with a flare suggesting a hospitable generosity of spatial content and rises with a restraint that guarantees the firm support of whatever may be placed within its confines. Carrying out (adding to is unthinkable) the effect of graceful strength in the silhouette, the sides have been given eight vertical indentations extending from foot to rim, and the segments between have been flattened a little in the upper part, so that the rim presents a circle octagonally modified, but not destroyed by the modification. This alteration was done after the bowl had been thrown on the wheel, and is not the result of casting in a mold.

If the Sung potters triumphed in form, their monochrome glazes, among the most gratifying of all ceramic decorations, are fitting complements to the plastic excellence of their creations. Our bowl is covered, except on the edge of the foot and the copper-bound rim, with a thick rich glaze of a fine glossy egg-shell texture and a misty green-gray color, the color of a winter sky at twilight after a bright day, the color of wood smoke through pine branches, the color of sea water broken by a ship's prow

on a cloudy morning; and certain local areas have a warm yellow cast. This glaze is varied by a close network of fine black and amber crackles, geometrically intricate like cracked ice. The unglazed edge of the foot resembles waxed purple-brown iron.

The bowl has an excellent provenience, and is well known among scholars in Peiping, where it has been for many years in the possession of the Heng family, a family of Manchu scholars and officials. Mr. T. C. Wang (Heng Kwang) has developed the family collection to a notable state in his years of specialized study of Sung ceramics, and during the past summer, moved by personal friendliness and his high opinion of the Detroit Institute of Arts, he generously made it possible for this treasure to come to America.

Ko is one of the most famous of all Sung wares and is highly prized by Chinese collectors, but so few good and authentic pieces have come to America and Europe that its very identification has been uncertain. However, during the last few years the opening of the former Imperial collections to the public in the Palace Museum in Peiping has given to scholars abundant material of varied types and excellent quality

to elucidate the mysteries surrounding wares described in Chinese texts but inadequately illustrated by available specimens. That our bowl was once in the Imperial collection is demonstrated by the inscription engraved in the glaze within the foot. This is a poem of forty words written by the Emperor Ch'ien Lung (1736-1796) and, without attempting metrical translation, the sense may be rendered as follows:

"Ko ware, with a hundred crackles, an iron foot, rare, fine.

It looks on the outside broken, but its spirit is whole and clean.

Hsüan and Ch'eng² porcelains were nice and delicate, Ch'ai and Li³ were very fresh;

This piece is in the middle;⁴ it is not necessary to say that it is like new.

"Ch'ien Lung Keng-tzu (year, i. e., 1780) Imperial inscription." The inscription is followed by two seals, which are properly to be read together, "Ku hsiang t'ai yü."

Mr. Hobson has summarized and discussed our knowledge of Ko ware.⁵ Briefly, toward the end of the Sung dynasty (thirteenth century) two brothers of the family Chang were working at separate kilns in Liu-t'ien in the Lung-Ch'üan district of Chekiang province, famous for its celadon ware. The younger brother's kiln turned out exceptionally fine celadons known as *Chang lung-ch'üan*, of which the rabbit in our collection may be regarded as an example.⁶ The elder brother made some new departures and to his productions the distinctive name *Ko* (elder brother) was given. Ko ware continued to be made in later times, and was consciously imitated from Sung pieces in the eighteenth century. According to Chinese

texts it was a thin ware with "iron foot and brown mouth"; having pale-green, millet, or ash-color glaze, and "fish-roë" crackle; and it is usually associated in Chinese descriptions with the Kuan ware, which it was said to resemble most closely, and also with Ju ware with which it had affinities. The likenesses as well as the differences among these wares are well illustrated in the Palace Museum, but it is beside the point to enter into a discussion of them here.

Whatever may have been the similarity between the Kuan and Ko wares, we should expect also to find very close kinship between Ko and other Lung-ch'üan products. Further, no type description of a ware may be universally applied to all of the examples of that ware. Examination of numerous sherds of Lung-ch'üan celadon recovered by Dr. Carl E. Guthe from Philippine burials and now deposited in the Museum of Anthropology of the University of Michigan, reveals not only differences in glaze color and texture but also wide variation in the bisquit. Ko has been said to have a typically dark body, but the pieces in the Palace Museum show generally a coarse grayish semi-porcelain. The internal structure, color and texture of the glaze, and especially the crackle seem to be most characteristic criteria. The "iron foot" seems general, but the brown rim is by no means universal. Exact descriptions of a large series of individual examples are needed to help us establish definite type conceptions together with a fair estimate of the extent of variations. To this end the following notes are offered.

The ware of our bowl is pale grayish-white rather coarse porcelain or semi-porcelain and we may suppose that it

²Ming wares of the Hsüan Te (1426-1435) and Ch'eng Hua (1465-1487) reigns.

³T'ang dynasty (618-906) wares.

⁴Chronologically: between T'ang and Ming.

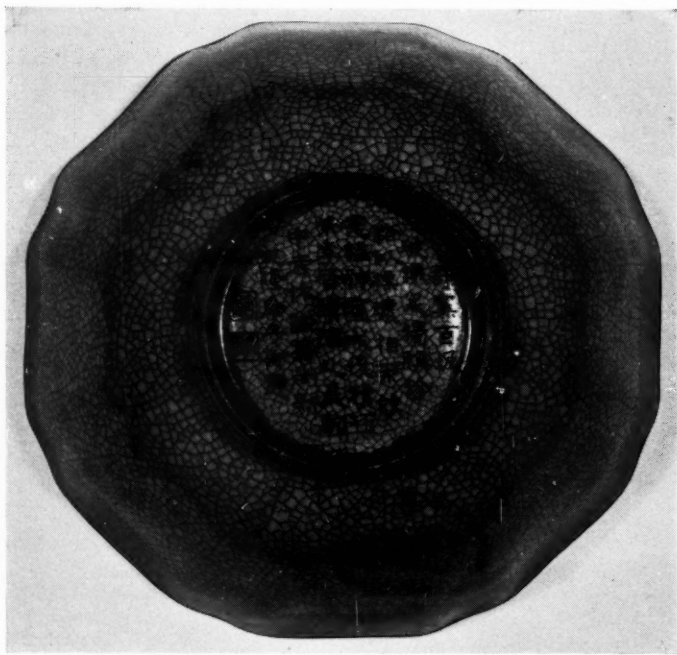
⁵R. L. Hobson, *Chinese Pottery and Porcelain*, London, 1915, vol. I, pp. 52-76; *Catalogue of the George Eumorfopoulos Collection of Chinese, Corcan and Persian Pottery and Porcelain*, Vol. II, London, 1926, pp. 14-16; *Encyclopaedia Britannica*, 14th edition, Vol. XVIII, p. 363.

⁶B. March, *Bulletin of the Detroit Institute of Arts*, Vol. XI, pp. 81-82.

would present a rough fracture if broken, as do one or two chipped pieces in Peiping. The glaze is thick. The average thickness of the side walls is 5.0 mm. and without any accurate way to measure it we may estimate from microscopic examination that the average depth of the glaze is not less than 1.0 mm. The misty and opaque appearance of the glaze is imparted to it by the presence of innumerable tiny bubbles distributed evenly throughout, with the

and size of the bubbles may account for the slightly irregular surface of the glaze, though none has broken to produce pitting. A similar bubbly structure has been noted in the glaze of some celadons, possibly Chang lung-ch-üan ware,⁷ but in such specimens as our rabbit the bubbles are typically smaller and less closely compacted than in the Ko bowl and do not alter the even surface plane.

An outstanding type characteristic of Ko ware is the crackle. This crackle is



exception of an area two-thirds surrounding the bottom inside and nearly to the top of one of the panels, where specks of clear glaze varying from .05 to 1.0 mm. across reveal its glassy sea-green character. The bubbles are of various sizes, but most of them are about .10 mm. in diameter, while many are as small as .02 mm. and about one per cent as large as .25. The number

very close, inclosing areas typically quadrangular but sometimes triangular or pentagonal, usually from 2.0 mm. to 5.0 mm. on a side. The crackle is so fine that only occasionally does it interrupt the passage of the finest needle and only in very few places does it show surface splintering at the edges. All the cracks seem to come up from the biscuit and many barely reach the sur-

⁷Hobson, *Eumorfopoulos Catalogue*, II, 22.

⁸Hobson, *Eumorfopoulos Catalogue*, II, 16.

face. The crackle was deliberate, and we know that one device for producing it was the addition of a kind of pegmatite to the glaze. In color it is black and brown, and it is reported⁸ that potters of Yung-ho Chen in Sung times colored the cracks by rubbing in coarse ink or ochreous earth. Turning again to the microscope we find that the black in the cracks of our bowl is a foreign pigment externally applied. It is solid and opaque, and can be intensified by additional staining with the lamp-black of Chinese "ink." Probably as a result of refraction of light, dark shaded margins to the cracks give an appearance of softness to them. With the brown cracks, however, the situation is entirely different. This brown, a rich amber color, is not a foreign pigment at all. It occurs typically in globular bubbles, which are stained but not filled, but in some cracks it has suffused the glaze itself adjacent to the cracks. Most of the black cracks show also this amber tint, but it is always well under the glaze. Cracks too fine for penetration of the black pigment show only the amber. Some areas, notably around the bottom inside and below the rim both inside and out, have these amber bubbles not only along the crack lines but distributed through the areas bounded by the cracks. These give the golden cast to the areas so affected. Experiments with sandalwood and with gum gamboge in alcohol solutions indicated that pene-

tration of this color into the bubbles from the surface was impossible. The green of celadon glazes is due to a silicate of iron formed in the firing of the iron-bearing clay of the Lung-ch'üan district, and the brown of unglazed areas as at the foot rim is the result of the oxidation of that same metal in the body. So we may have in these amber bubbles an associated phenomenon, for there seems to be little possibility of doubt that this color comes up from the body of the ware.

The coloring of the "iron foot" in our piece is superficial and exceptionally dark where the edges of the glaze at the foot show a smooth, even brown-ochre tint. The glossy appearance is like that on the Peiping specimens, and the University of Michigan sherds show that discoloration of the body in the firing ranges from an immeasurably thin surface tone to penetration nearly through the body. The copper rim binding is unusual in Ko ware.

So much then for the technical description of a bowl which is not only one of the most charming but also one of the most significant examples of Chinese ceramics in America, for the permanent possession of which we are much indebted to Mr. Heng Kwang's friendliness and to Mrs. Webber's keen interest in ceramics and generosity to the Institute.

BENJAMIN MARCH.

* * * * *

On Tuesday evening, December 8, at 8:00 p. m., there will be a lecture in the large auditorium on "Persian Poetry in Relation to Persian Miniatures," by Sir E. Denison Ross, C.I.E., Ph.D., director of the Institute of Oriental Studies at the University of London. Sir Denison Ross is an outstanding figure in the

study of Persian history, literature and art. He was a director of the now famous Second International Congress of Persian Art, London, in January, 1931, and is editor of the very important *Bulletin of Oriental Studies*. He is lecturing this winter at the principal museums of the United States.

SUPPLEMENTARY REMARKS ON ALREADY PUBLISHED WORKS OF ART IN THE POSSESSION OF THE MUSEUM

Since the likelihood of making new purchases during the present fiscal year is limited, it is our intention to publish in the present and following numbers of the *Bulletin* a rubric of supplementary notices on works of art which have been in the possession of the Museum for some time. In this way we shall be giving our readers an opportunity to judge for themselves how they are regarded by scholars, and in how far our own conclusions are supported or are thought necessary of supplement or correction. Science does not stand still; each day sees new discoveries which throw new light upon apparently well-established conclusions. It may happen that a catalogue of a museum collection published ten years ago will have become obsolete today.

We cannot expect that this constantly progressing scientific research will show us to have been right in every instance, and we would not withhold from the friends of the Museum that we have been found to have erred in one or another scientific question. The essential thing is that the object acquired possesses the quality which gives it value in a good collection.

It must be borne in mind that it is not possible for a museum without enormous endowment funds to acquire masterpieces which have long been extolled in art books and have long genealogies: since they have long been part of the acknowledged art wealth of the world it is only natural that the highest prices must be paid for them. Thus it is often only because of their purchase by the Museum that they have been given publicity and introduced into scientific literature. Moreover, we cannot expect that the worth of such purchases will be immediately recognized;

often there is much discussion over their qualifications and the correctness of attribution, and sometimes years go by before a general agreement is reached.

We must not forget that ten years ago our Museum was almost a "*quantité négligeable*" before the art forum of the world and we must be thankful that today art scholars of the whole world are helping in the esthetic and scientific evaluation of its possessions.

MASOLINO

In the monumental critical publication by Lionello Venturi, *Pitture italiane in America* (1931), no less than seven of the Museum's small collection of early Italian paintings are reproduced in large plates, all of which, with the exception of the triptych by Allegretto Nuzi, are acquisitions of recent years: the *Trinity* by Masolino, the *Madonna* by a Sienese master of the late thirteenth century, the triptych by Allegretto Nuzi, the *Madonna* by Giovanni Bellini, *The Mystic Marriage of St. Catherine* by Correggio, the portrait by Franciabigio, and the *Flute Player* by Titian.

With the exception of the two splendid wings with saints in the John G. Johnson collection in the Philadelphia Museum, the *Trinity* by Masolino is the only work by this important Florentine master of the transition period from the Gothic to the Renaissance in a public museum in this country. Like most of his panel paintings it was not known in the literature until recently, when it came into the market and after having been acquired by an institution easily accessible to the public, could be studied carefully by students. The attribution to Masolino, already borne by the painting when it was in the collection of Conte Contini

in Rome, from whom it was acquired by the Museum, was accepted in the Museum publications (*Bulletin*, November, 1925, and *Catalogue of Paintings*, No. 136), but Raimond van Marle in his comprehensive history of Italian painting (Vol. IX, 1927, p. 302, and Vol. X, 1928, p. 256) suggested that the painting might even be by the great pupil of Masolino, Masaccio, the founder of the realistic painting of the fifteenth century in Florence. In the chapter on Masolino he says: "The resemblance to Masolino's art is very marked, but the elements borrowed from Masaccio are almost too important to permit our attributing it to Masolino," and in the chapter on Masaccio, "The attribution of this panel to Masolino is in no way surprising, but there are certain elements which in my opinion point to a more advanced stage of evolution. The plastic effect of the Redeemer's body, the hands of God the Father, his features and the chiaroscuro, all seem to me to be executed in Masaccio's manner, that is to say with a decided appreciation of the style of the Renaissance which Masolino never attained. Nevertheless the contours, still slightly Gothic, are very characteristic of Masolino's art. Here we have a work which I am very dubious about attributing with certitude to one or the other of the artists, although I am inclined to favor the attribution to Masaccio."

The latest expression regarding our painting we find in the above-mentioned volume by L. Venturi, the excellent connoisseur of Italian painting. He remarks: "The style of the clouds corresponds well to that which one sees in *The Founding of S. Maria Maggiore* and *The Assumption*, both paintings by Masolino in the Naples Museum. The Gothic scheme of the Christ occurs again in *The Crucifixion* of the Maitland Griggs collection, New York. Nor is the figure of God the Father very plas-



THE TRINITY
MASOLINO

tic. On the other hand his head and his blessing hands have a plastic quality rarely to be found in Masolino's work, though no greater than in the saints in the Philadelphia collection and even less than in some of the portraits by Masolino in the Brancacci chapel. Therefore the attribution to Masolino proposed by Valentiner seems to me just, and not the one to Masaccio proposed by Van Marle."

BOTTICELLI

The painting of the Resurrected Christ had no attribution whatsoever when acquired by the Museum. Our attribution to Botticelli was first accepted by Bernard Berenson, the great authority on Italian painting. It was then published by the Japanese connoisseur, Professor Yukio Yashiro, the author of the best book on Botticelli in English. He wrote a special article on the painting, first in *Art in America*, September,

1927, and reproduced it again in the new edition of his work on Botticelli (London, Medici Society, 1929). It was again discussed by R. van Marle in an article in the *International Studio* in connection with the head of Christ acquired by the Fogg Art Museum, and reproduced in the twelfth volume of his *Italian Schools of Painting*. One may well say that after these endorsements a questioning of the authenticity of this remarkable work, which Yashiro calls "a vigorous work of Botticelli's in the period not far in style from the Madonna with Saints in the Uffizi" in the future is most unlikely.

It may be of interest to quote Professor Yashiro's remarks when he first published it (*Art in America*, p. 235): "The new acquisition of Detroit becomes doubly valuable when it is compared with other Botticelli's and Botticellesques in this country. With the now rapid increase of American collections, we can count in the United States about fifteen Botticellis and the best of his school-pieces which, however, go under the name of the master, but unfortunately there is almost no specimen which reveals him in his best years. The famous Chigi Madonna in the Gardner collection, Boston, is a work too early and too pronouncedly Filippesque to represent Botticelli in his entirety, and the Magdalene predella in the Johnson collection, Philadelphia, exquisite as they are, were finished by a pupil, possibly by 'Amico di Sandro.' The incomparable portrait in the collection of Mr. Mackay shows Botticelli at about the end of his prime, and the picture shows technically a tendency to the mannerism of his late years. From among all these, I do not hesitate to point out that the Detroit Christ alone represents Botticelli in his best years, when his technical soundness, trained under the influences of Florentine giants of realism, Pollaiuolo, Verrocchio and Andrea del Castagno, coincided with his poetical charm. There-

fore I think that even if the new Botticelli of Detroit is not of the widest and most immediate appreciation, students will be only too glad to recur to it, and learn from it, as from nothing else in this country, the technical secrets of Botticelli's art."

DOMENICO GHIRLANDAJO

The Art Institute is now in possession of two paintings by Domenico Ghirlandajo, a predella representing the combat of St. Michael with devils, and the fresco portrait of an old man, published in the last number of the *Bulletin*. Since this publication, the thirteenth volume of R. van Marle's *The Italian Schools of Painting* has appeared, in which the portrait is described as being still in the collection of Lord Grimthorpe, London, and "closely resembling in style the best portraits in the frescoes of the Sassetti Chapel"—the masterpiece of Ghirlandajo in St. Trinita in Florence.

Since it was acquired by the Art Institute under the name of Mainardi, the small panel has more than once been



THE RESURRECTED CHRIST
BOTTICELLI



ST. MICHAEL AND ANGELS FIGHTING DEVILS
DOMENICO GHIRLANDAIO

mentioned in the literature on Ghirlandajo. Dr. G. Gronau (*Apollo*, August, 1926; *Art in America*, December, 1927) found that it formed a part of the predella of the altar representing the enthroned Madonna and Saints in the Uffizi, of which the other panels are in the Metropolitan Museum (wrongly ascribed to Botticini) and in the National Gallery, London (workshop of Ghirlandajo), executed about 1480. This places our little picture as well as our fresco painting within the earlier period of the artist, which was decidedly his best. R. van Marle, who reproduces our picture (p. 55), gives our predella preference over the five others in New

York and London and remarks: "The Institute of Art in Detroit possesses the panel showing angels fighting devils, while in the Metropolitan Museum, New York, we find attributed to Botticini the scenes of Tobias with the fish, and the archangel on the seashore, the marriage of the Virgin, and a miracle of St. Zenobias. The panel in Detroit is very superior to the others, which I think in all probability were left to one of the numerous helpers who worked in Ghirlandajo's studio."

(Continued in January Bulletin)

W. R. VALENTINER.

On Sunday afternoon, December 6, at 4:00, Miss Helen Gunsaulus, Assistant Curator of Oriental Art at the Art Institute of Chicago, will speak on "History and Folklore in Japanese Art." Miss Gunsaulus' knowledge and charm as a speaker are familiar to all who have heard her previous lectures in Detroit.

* * *

The Tuesday evening lecture course,

beginning January 12, will be given over to a series of lectures on the Italian Renaissance, given by outside speakers and by members of the staff. Each of these lectures will cover one phase of Renaissance life, history, customs, arts, or literature, and while each will be an independent address, the series as a whole is designed to give a complete picture of the life and culture of this brilliant epoch.

CALENDAR OF EVENTS FOR DECEMBER

EXHIBITIONS

December 3-20. Watercolors and Woodcuts, by Birger Sandzen.

December 18-January 1. Cranbrook Rugs and Textiles.

December 20-January 5. Exhibit of Swedish Architecture (Photograph).

LECTURES

(Tuesday evenings at 8:30)

December 1. "Mythological Creatures in Chinese Art," by Benjamin March, Curator of Asiatic Art.

December 8. "Persian Poetry in Relation to Persian Miniatures," by Sir E. Denison Ross, Director of the Institute of Oriental Studies of the University of London. Large auditorium, at 8:00 P. M.

December 15. "Gainsborough," by Walter Heil, Curator of European Art.

December 22. "Christmas in Art," by Adele Coulin Weibel, Curator of Textiles.

(Sunday afternoons at 3:30)

Concerts by the Chamber Music Society of Detroit, followed by lectures by members of the staff.

December 6. "History and Folklore in Japanese Art," by Miss Helen Gunsaulus, Assistant Curator of Oriental Art, Art Institute of Chicago.

December 13. Presentation of Czecho-Slovak Textiles by Czecho-Slovak Colony of Detroit.

December 20. "The Architecture of the First American Settlements," by E. P. Richardson, Educational Secretary.

December 27. Concert of International Folk Music.

(Saturday afternoons at 4:00)

"Art and Culture of the Middle Ages," by Adele Coulin Weibel, Curator of Textiles.

December 5. Charlemagne.

December 12. The Crusades.

December 19. The Crafts of the XIIth Century.

January 9. Romanesque Architecture in Northern Italy.

GALLERY TALKS

(Tuesday afternoons at 2:30 and Friday evenings at 7:30)

December 1 and 4. American Painting.

December 8 and 11. Prehistoric Gallery.

December 15 and 18. Prints.

MOTION PICTURES FOR CHILDREN

(Yale Historical Series, Saturday mornings at 10:30)

December 5. Peter Stuyvesant.

December 12. The Gateway to the West.

December 19. Wolfe and Montcalm.

MUSICALES

(Auditorium, Friday evenings at 8:30)

December 4. Organ recital under the auspices of the American Guild of Organists.

December 11. Mark Gunzburg Ensemble.

December 18. Gilbert Beaume Ensemble.